

# Music And Dance Performance In Film, Games And Festivals

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Ledet Christiansen, Steen. "Temporal Looping and Pleating in Spring Breakers (Harmony Korine, 2012)." *Interfaces. Image Texte Language* 48 (2022).

The research article provides a comprehensive view of the cinematic presentation of time in Harmony Korine's 2012 film "Spring Breakers" while using a Deleuzian framework of time in cinema as well as concepts and ideas from Nina Power, Catherine Malabou, and others. The article argues that film is drawn on musical structures of electronic dance music (EDM) to organize pictures in novel and emergent forms that the author refers to as morph-image. Steen Ledet Christiansen analyzes how the film intensifies and amplifies the experience of morph-image for the organization of pictures through two primary temporal forms, pleating and looping. The process of pleating and looping, as described in the article, refers to the folding and unfolding of time as well as the repetition and return of time.

The article identifies four important dimensions of the morph-image that are presented in the film "Spring Breakers", including weaponized time, sonic structures, post-cinema, and pleats of time. The research also makes connections between the thematic content and the temporal form of the film while situating it within the broader historical and cultural context of the 21<sup>st</sup> century. The author makes connections between film and other forms of media and art that employ similar temporal forms, such as digital art, video games, and music videos. Moreover, the article evaluates the weaknesses and strengths of the temporal form of the film, acknowledging the innovative and expressive but also ambiguous and problematic form of the film. In conclusion, the author suggests that further research is required in the morph-image process as Deleuze's framework was developed in different technological and historical contexts than the framework that the film's temporal form belongs to.

Smethurst, Tobi. "Playing dead in videogames: trauma in limbo." *The Journal of Popular*

## Culture 48.5 (2015): 817-835.

The article is an academic essay written by Tobi Smethurst, which argues that video games are interactive mediums that allow for interactivity and player agency while focusing majorly on analyzing a 2D Indie platform game, *Limbo*. Through this analysis, the essay explores psychological traumas in ways that other forms of media and art, such as films or books, cannot. The essay has two main parts. The first part examines how *Limbo*, a nameless boy who traverses a hostile and dark world in search of his sister, thematizes his psychological trauma through the monochrome graphics, the ambiguous plot, the frequent deaths of the protagonist, and the minimal sound design, which are all the aesthetic and narrative elements in an art form. The second part of the essay discusses how the protagonist conveys his psychological trauma through the absence of his goals, trial-and-error gameplay, manipulation of time, and the lack of feedback, which are all the core mechanics. This way, the essay draws on the various concepts from media studies, game studies, and trauma studies to support its claims.

Furthermore, the essay makes the connection between *Limbo*, the protagonist of a 2d Indie game, and other works of fiction, such as “Waiting for Godot” written by Samuel Beckett, while exploring how *Limbo* borrows and adapts techniques presented in such works of trauma fiction to create its own unique expression. The author evaluates the strengths as the essay praises *Limbo* for its artistic use of the medium and raising awareness about trauma as well as the weaknesses such as lack of diversity, challenges of *Limbo*, and ethical implications of the videogame. The essay also identifies significant dimensions of trauma representation in video games, such as empathy and interactivity, to create a sense of immersion, inflicting violence, and challenge the game’s mechanics and themes. In a nutshell, “Playing Dead in Video Games: trauma in *Limbo*” is a well-researched essay that offers a remarkable example of how video games can explore and represent trauma in digital media.

## Phillips, Whitney, and Jeffrey A. Tolbert. “The Things We Already Know and the Things We’re Set Up Not to See: Folkloristics, COVID-19, and the Traps of Amplification.” *Journal of Folklore Research* 60.1 (2023): 77-98.

The article written by Phillips and Tolbert explores the opportunities and challenges of studying the pandemic COVID-19 folklore in the digital age, as the authors argue that folklorists can draw from their past methodological insights. They also suggest that folklorists need to be aware of the digital constraints that shape the production, reception, and circulation of folklore, such as personal narratives, rumours, or memes. The article makes a valuable connection to COVID-19 and digital folklore as it provides several important dimensions that are relevant to the field of folklorists and

beyond. Furthermore, the article provides a comprehensive analysis of the ethical issues and challenges of studying COVID-19 folklore and its social and political implications. It addresses epistemological problems such as weaponization, amplifications, and artifactualization to connect the current situation to the broader historical context of folklore studies. Moreover, the research proposes a theoretical framework that reframes the online frontstage, online performance, online tools, digital interactions, and online platform affordances. The article also proposes practical suggestions for engaging in self-awareness and reflexivity to demonstrate how folklorists can apply their existing knowledge to the emerging forms of folklore studies. In a nutshell, the article is well-researched but has some limitations, such as exploring the diversity of Covid-19 folklore across different communities, cultures, and regions, as well as the best practices and ethical guidelines to provide more concrete instances of how folklorists can use digital methods to collect, analyze, and present folklores related to Covid-19 pandemic.

## Laing, Jennifer, and Judith Mair. “Music festivals and social inclusion–the festival organizers’ perspective.” *Leisure Sciences* 37.3 (2015): 252-268.

The article “[Music Festivals](#) and Social Inclusion–the Festival Organizers’ Perspective”, written by Jennifer and Judith, uses a four-dimensional framework, including covering consumption, political engagement, production, and social interaction, to explore how festival organizers may contribute to social inclusion goals. The article describes that festival organizers may foster social inclusion by providing diverse opportunities for music, dance, and performances for learning new skills, local participation, and access to social justice. The article has several strengths, such as rich and detailed data, relevant theoretical framework, and implications for both theory and practice, whereas also several weaknesses, such as lack of diversity, limited scope, potential bias, and lack of empirical evidence to support claims related to social inclusion in music festivals.

The article also acknowledges that music festival organizers tend to focus their social inclusion on portable communities rather than local residents who share a common identity, not the ones who are involved in the festivals. Building on this acknowledgement limits organizers’ ability to embrace the performances of the local community in their broadest terms, which leads to achieving inclusive outcomes. Overall, the research article is a valuable contribution to the existing literature related to music festivals and organizers of the festivals as it provides the organizers’ perspective, which is often overlooked. This creates a more sustainable and inclusive framework related to festivals and social inclusion, as the article raises important concerns about how to balance the needs and interests of different stakeholders and create more sustainable festivals.

## Hiller, R. Scott. "The Importance of Quality: How Music Festivals Achieved Commercial Success." *Journal of Cultural Economics* 40.3 (2016): 309-334.

This research journal examines the factors that play a major role in the hiring decisions of music festivals, which have become a successful commercial element in the United States since the early 2000s. The main findings of the article focus on the preference of the music festivals and their organizers, as the author uses data on the hiring characteristics of high-quality and highly popular bands, which affect their reputation and profitability. Scott provides data that reflects that recognition of a high-quality music album increases the likelihood of the band being hired by music festivals. However, Scott also presents data that shows that music festivals have a reputation for hiring bands that are not well-known at lower costs to attract and satisfy consumers. Overall, the article has well-written content that provides an interesting and novel perspective, as well as a rigorous empirical and theoretical approach to the music industry and its production, as well as the reputation of music festivals for the commercialization of music and performances. Scott offers a valuable contribution to the literature on the economics of entertainment and culture as the article provides convincing evidence about the factors that may affect the hiring decisions of music festivals and the commercialization of the music industry.

## Mason, P. "The commercialization of music festivals and the rise of super concerts." *Huff Post Blog* (2015).

This article criticizes the trend of music festivals becoming super concerts that lack community vibe, musical flow, and grassroots history of traditional festivals. The article argues that music festivals have lost their original spirit due to the increasing influence of mass marketing. The author traces the history of music festivals from their roots in communal events to their current state of being dominated by large-scale industry corporations. The author criticizes Super Concerts for having optional VIP packages, high ticket prices, and product placement while ignoring the needs of fans and the quality of music. The author argues that these super concerts are driven by marketability and commercialization. Mason also puts forward organizers of the music festivals, especially the super concerts, as they ignore the fans' experiences and desires. The strength of the article is the author's passion and his knowledge about music festivals, which allows him to provide a persuasive and detailed account of the commercialization and evolution of music. Mason acknowledges some of the benefits of Super Concerts, such as variety and exposure, and also provides a biased perspective against Super Concerts while favouring traditional music festivals. In conclusion, the article is a

provocative critique of the Super Concerts and the current state of the music festivals but does not provide sufficient evidence related to the complexity and diversity of the music scene.

## Leone, Ludovica, and Fabrizio Montanari. "The impact of festivals on the image of a cultural industry: The case of the new Italian dance platform." *Poetics* 92 (2022): 101630.

This research study focuses on enhancing the image of a cultural industry using the lens of a "biennial" contemporary dance festival namely the New Italian Dance Platform (NIDP) to contribute to the literature on the impacts of the music festivals and the internal dynamics of the music industry. The authors, Leone and Montanari, provide a shared space for the professionals of the music industry and the stakeholders of the music festivals, which foster cultural, social, and cognitive mechanisms that can shape the positive and potential image of the music industry. The article adopts a constructivist perspective as the authors propose a conceptual model based on the dimensions of competitiveness, attractiveness, reputation, and identity, which are co-created by the stakeholders and actors involved in the industry. Moreover, the article provides a detailed description of the biennial dance festival while suggesting that industry associations, festival organizers, and policymakers can foster the development of the cultural industry. The article offers some strengths, as it notes the originality of the research question, and also some weaknesses, as the article notes the lack of generalizability of the outcomes. In a nutshell, the article is a valuable connection to the field of music industry and festival studies as the authors offer an insightful analysis of the NIDP case that can effectively shape the image of music festivals and industry through cognitive and social mechanisms.

## Works Cited

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